



## Early Journal Content on JSTOR, Free to Anyone in the World

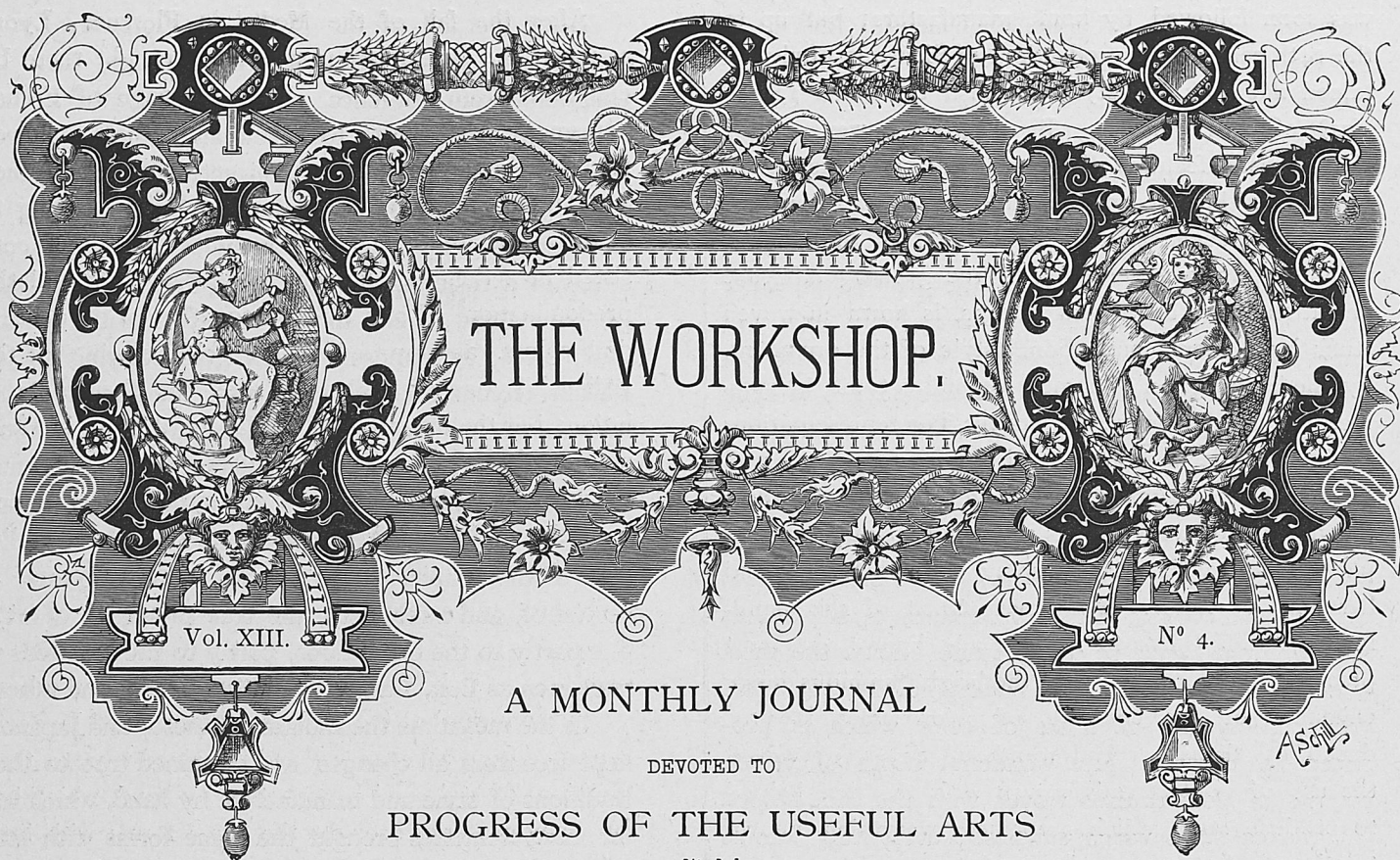
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## EXPLANATION OF THE PLATES.

**Plate 22.** — Sideboard and Fittings of a Dining-Room, executed in Oak by F. Wirth's Sons in Stuttgart, from the design of A. Schill, Architect.

The reconstruction of a Dining room, made advisable an extension of the same which served for the reception of the sideboard, the panellings, door frames, and other fittings of the room, being designed appropriately in style and treatment.

**Plate 23.** — Candelabra in Wood Carved and Gilt, designed and manufactured by H. Fourdinois in Paris;  $\frac{1}{10}$  real size.

Both candelabra, the one to the left in Renaissance style, the other to the right Louis XVI, are triangular, in plan, and support each a bouquet of nine lights in bronze gilt. The wood carving is white and gold.

**Plate 24.** — Engraved Plateau in Brass. Venitian, middle of 16th century. From the original in the Hamburg Museum for Art and Industry.

The plateau is decorated with grotesque figures and ornaments, relieved by a ground of punched work, showing more or less irregular patterns according to the different parts of the design. Obverse a monogram deeply punched in. Similarly engraved work is found also in connection with incrustations of silver threads. The figure subjects and devices of this and similar objects, point in style and treatment to such models as H. S. Behaim's engravings. Diameter of plateau 0,44 m.

**Plate 25.** — Console Table, Style Louis XIV, in Wood

Carved and Gilt, designed and manufactured by Flachat and Cochet in Lyons.

**Plate 26.** — Panel Ornament, designed and executed by Th. Schoop in Vienna.

**Plate 27.** — Picture Frame from the design of Girard and Rehler, Architects, by Chr. Ulrich in Vienna.

**Plate 28.** — Patterns of Velvet Stuffs. Italian Renaissance.

The history of silk is curious and interesting. There is no evidence that any of the most ancient nations of the world knew of it, but we know that the manufacture and the use of silk spread rapidly, and came to great development, in the Byzantine empire under Justinian, and at the same time in the Sassanian empire. It is characteristic for this early period, that the typical representations of ornamental clothing, which until then used to be wrought by the needle, were now done in weaving; and perhaps we may trace in the former the splendid garments, enriched by gold and needlework, described by Homer and other poets. Besides Byzantium, justly renowned for the beauty of its woven fabrics, we find, as far back as the 10th century, the Saracenic towns of Bagdad, Cairo, Palermo, Morocco, and Granada producing very rich stuffs. To the commerce with Saracenic silks and golden textiles, is due the prosperity of the Italian towns Amalfi, Lucca, and Pisa which equalled and even surpassed Florence, Genoa, and Venice. The sale of Saracenic stuffs, remarkable for their type of ornament, their wonderfully phantastic and symbolical representations,

was soon followed by home manufacture; but up to the 14th century the productions of Sicily and Italy retained not only the style but also the name (*Saracens*) of these fabrics. By degrees however, these characteristic features disappear, the more the art of weaving is known and practised in other countries; and the influence of the famous textiles of Flanders with the pomegranate pattern, the growing influence of national Art in western Europe, is shown in woven stuffs by a more conventional style of the ornament, by the introduction of homely vegetable types in symmetrical and rhythmical movement. The representations of figure subjects and armorial bearings were reserved for rich fabrics embroidered in gold and needlework; the domain of weaving was restricted to more modest patterns still with a rich display of the brilliancy and harmony of colors. The development of silk manufacture, from *taffeta* to *satin*, made known the most precious quality of the silk, the bright luminous lustre enhanced by the contrasts of color which is produced by damasc. The wonderful depth of velvet, the use of gold threads woven with the silk, helped to produce stuffs which surpassed everything known till then in brilliancy and splendour.

After the fall of the Medici in Florence, Lyons assumed the superiority in weaving, brought there by emigrants from Florence. The patronage of French statesmen, as Colbert, Richelieu and others, allowed Lyons to maintain its pre-eminence, although French and Dutch emigrants had introduced silk weaving to Germany as well. The only technical alterations consisted in a richer application of figured work and the predominance of silk thread, together with delicate dull colors, as opposed to the gold coloring of the Italians. Lyons excelled again after the French Revolution; but the invention of the Jacquard loom in 1804, an immense progress as to manufacture, brought about, by want of understanding, a corruption of style and a decline of Textile Art which characterised the earlier part of this century up to the last 10 or 12 years. A revival of, and a return to, the true principles of art is due partly to the exhibitions, partly to the exertions of such men as Bok, Cassaretto, Giani, Haas, and others.

In the meantime the Indians, Chinese, and Japanese kept free from all changes, and remained true to their traditions of style and manufacture by hand, which has for many centuries brought the same forms with little variety.

## VARIOUS.

### Cleopatra's Needle.

The obelisk remaining on the beach at Alexandria, properly known as Cleopatra's Needle, is to go to New York. It appears that the American Consul-General, in the time of the Wilson Government, had asked for the monument, but it had been decided not to part with the sole obelisk that remained in the Delta. The request, however, was renewed when the European Ministers fell, and Ismail Pasha granted it. "In the circumstances," say the present Ministers, "we are obliged to confirm the gift and reluctantly to give up the obelisk. But," they add, "henceforth no Egyptian monument whatsoever shall be ceded to any Power or to any town outside Egyptian soil." Meanwhile our American cousins are busy with the removal of their precious possession. The obelisk has been cleared to its base, 20 feet below the present level of the soil, and it stands on a block of granite 40 tons weight, which, again, rests on three wide slabs. The whole is to be taken to New York. The monument is to be lowered in the beginning of December and launched in a case, which will be towed round to the arsenal wharf, where the whole will be thrust longways into the hull of a steamer and so conveyed across the Atlantic. *Iron.*

### Nickel Bronze.

At the Exhibition of Applied Sciences now open in Paris, one of the most brilliant exhibits there is made by the company which owns M. Garnier's patents for the preparation of nickel bronze (white bronze). This remarkable alloy, as manipulated according to M. Garnier's processes, is found to be as capable of application in the arts as copper itself. The articles exhibited, which comprise cast, drawn, hammered, and engraved goods, have been prepared with the appliances used in the working of copper, and not by one house, but by several firms. The alloy does not rust, takes a brilliant polish, and is not dearer than plated copper, while its substance is, of course, uniform throughout its thickness. For builder's fittings, harness

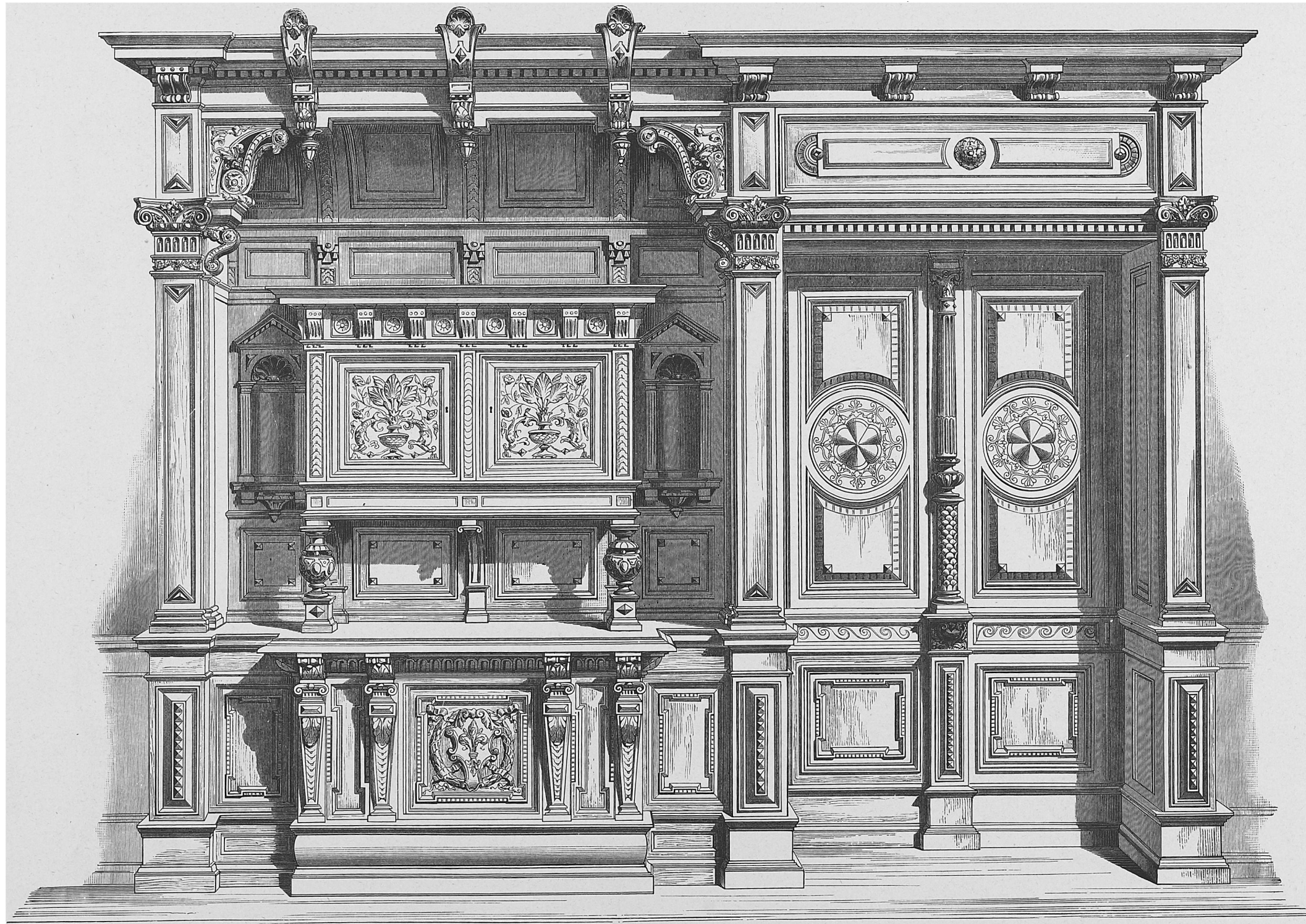
chains, arms, scientific instruments, clocks, art metal work, &c., &c., the new alloy seems to be of particular value. Information concerning it is given in England by Messrs. Charles Watson and Co., of Great St. Helens, London. *Iron.*

### Ancient Glass.

The London *Saturday Review* is of the opinion that the oldest specimen of pure glass known is a little moulded lion's head, bearing the name of an Egyptian king of the eleventh dynasty, in the Slade collection at the British Museum. It was probably fashioned more than 2,000 years B. C., and the skill displayed in it is sufficient evidence that the art of glass making was not then in its infancy. Glazed pottery and beads as old as the first Egyptian dynasty have been found.

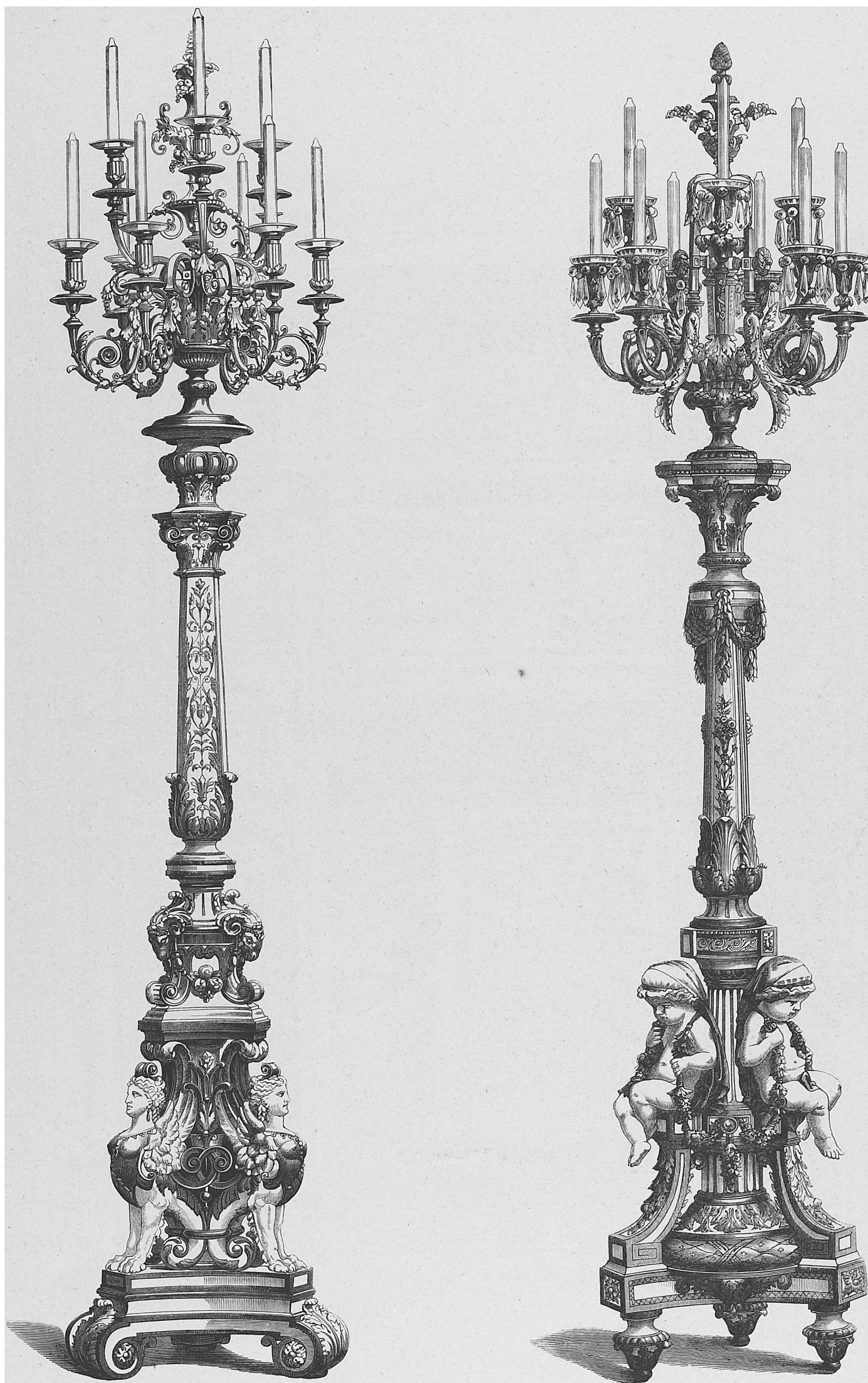
Of later glass there are numerous examples, such as the bead found at Thebes, which has the name of Queen Hatshepsut or Hashop, of the eighteenth dynasty. Of the same period are vases and goblets and many fragments. It cannot be doubted that the story prepared by Pliny, which assigns the credit of the invention to the Phoenicians is so far true that these adventurous merchants brought specimens to other countries from Egypt. Dr. Schliemann found disks of glass in the excavations at Mycenæ, though Homer does not mention it as a substance known to him. That the modern art of the glass blower was known long before is certain from representations among the pictures on the walls of a tomb at Beni Hassan, of the twelfth Egyptian dynasty; but a much older picture, which probably represented the same manufacture, is among the half obliterated scenes in a chamber of a tomb of Thy at Sakkara, and dates from the time of the fifth dynasty, a time so remote that it is not possible, in spite of the assiduous researches of many Egyptologists, to give it a date in years.





Sideboard and Fittings of a Dining Room, executed in Oak by F. Wirth's Sons in Stuttgart, from the design of A. Schill, Architect.





Candelabra in Wood Carved and Gilt, designed and manufactured by H. Fourdinois in Paris.

From the Paris Exhibition, 1878.

(Great Prize of Honor.)





Engraved Plateau in Brass. Venitian, middle of 16th century. From the original in the Hamburg Museum for Art and Industry.

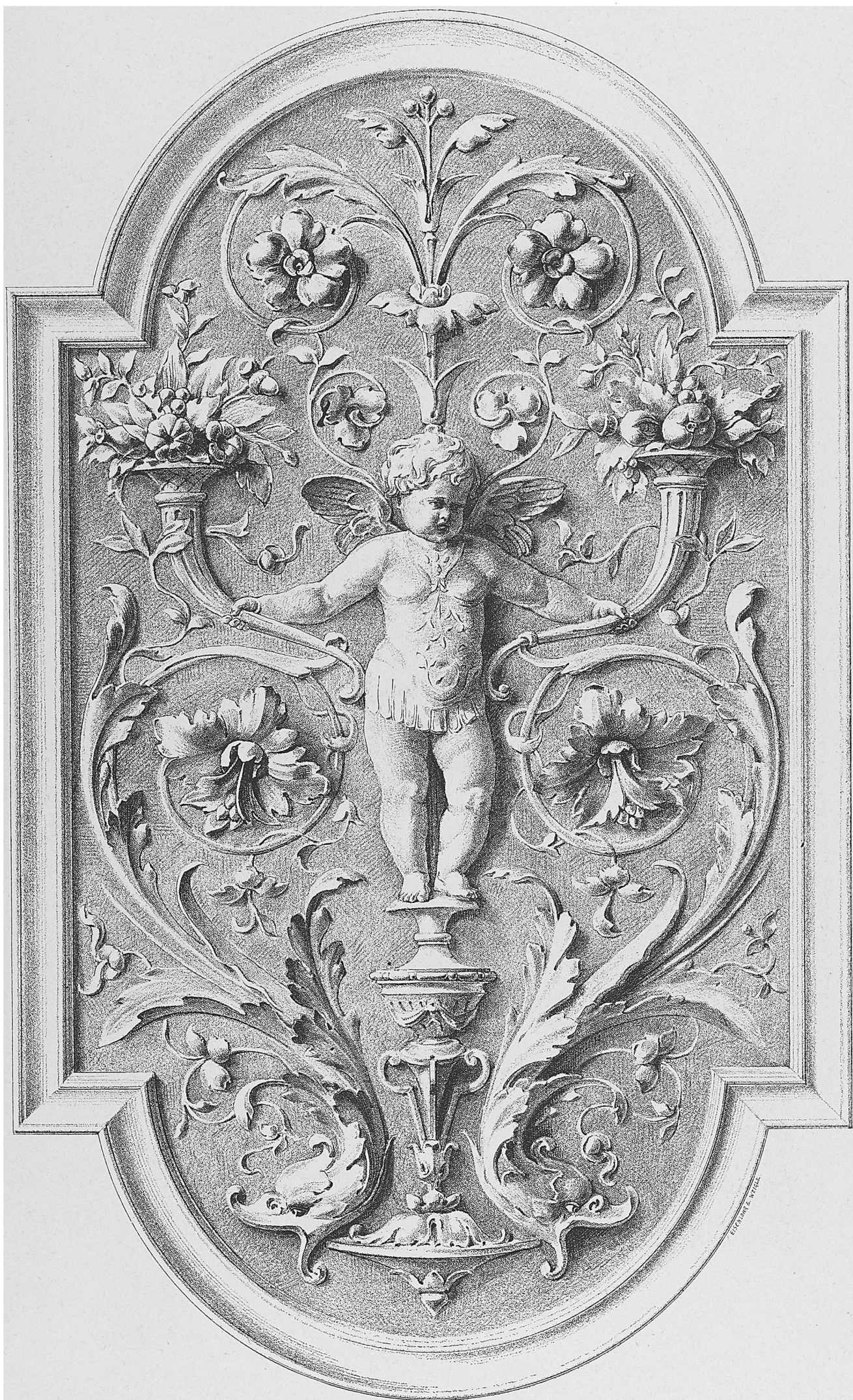




Console Table, Style Louis XIV in Wood Carved and Gilt, designed and manufactured by Flachet and Cochet in Lyons.

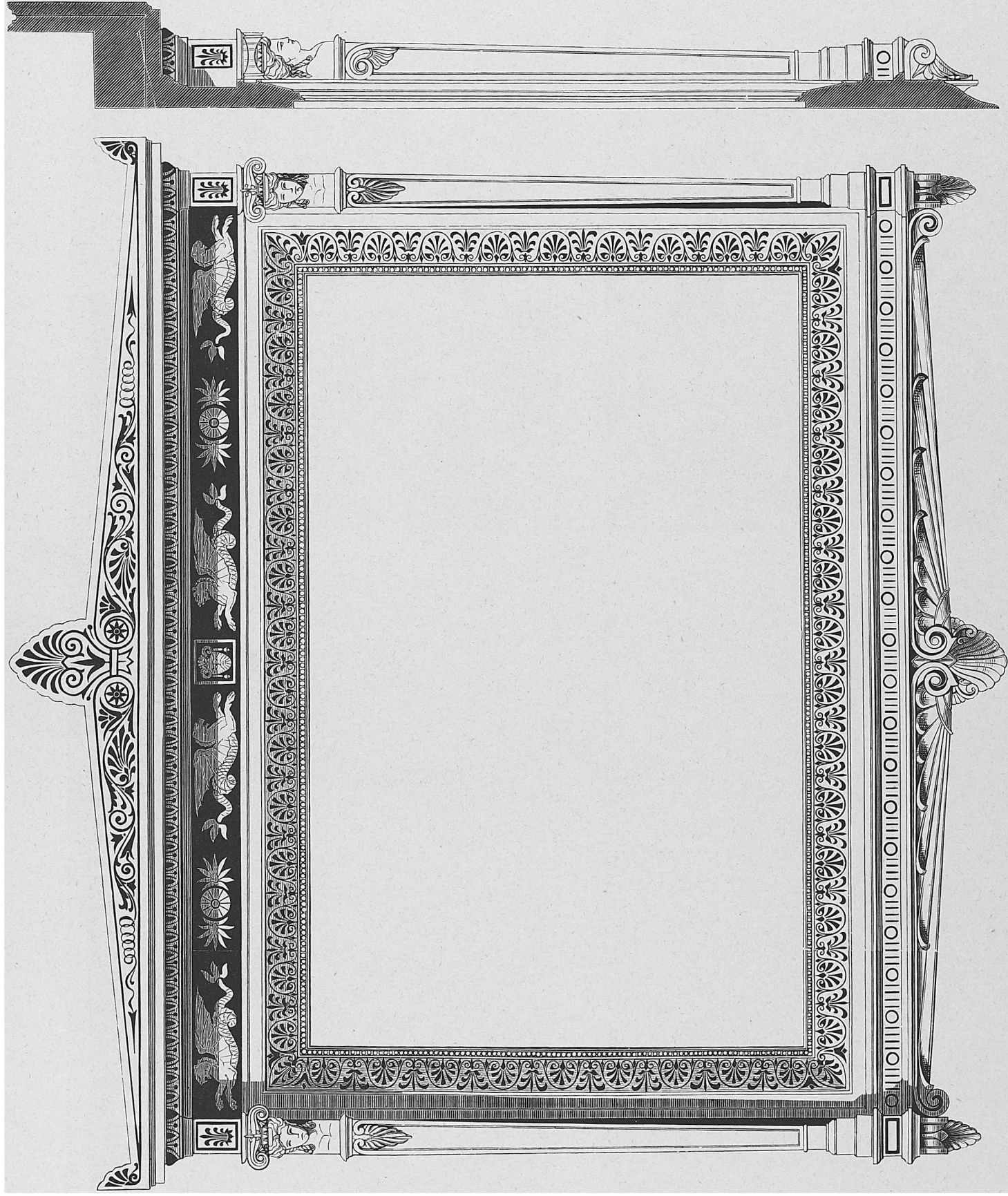
From the Paris Exhibition, 1878.





Panel Ornament, designed and executed by Th. Schoop in Vienna.





Picture Frame from the design of Girard and Rehlender, Architects by Chr. Ulrich in Vienna.





Patterns of Velvet Stuffs. Italian Renaissance.